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VOL. 44—No. 36.

SATURDAY, SEPTEMBER 8, 1866.

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ROYAL ACADEMY OF MUSIC.

INSTITUTED 1822.—INCORPORATED BY ROYAL CHARTER.

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HER MAJESTY THE QUEEN.
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THERE will be Twelve additional Free Scholarships established, tenable for three years, four of which will be competed for at the commencement of the ensuing Michaelmas Term. Particulars may be obtained on application to the Secretary.
The Studies will be continued on the same premises, Tenterden Street, as heretofore, for the present.
Candidates for Admission must attend at the Academy for Examination on Saturday, the 15th September, at Two o'clock.

ROYAL ACADEMY OF MUSIC, Tenterden Street, Hanover Square, BY ORDER, J. GIMSON, Secretary.

CRYSTAL PALACE.—THIS DAY.—MR. and MRS. HOWARD PAUL will give their LAST PERFORMANCE prior to their departure for America.

First Part—"Ripples on the Lake."
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Admission Half-a-Crown. Guinea Season Tickets Free. Children Half-price.

CRYSTAL PALACE.—MONDAY NEXT.—NELSON LEE'S GREAT DAY. Everybody and Everything.—SHILLING DAY.

MR. ALFRED MELLON'S CONCERTS Every Evening at Eight—COVENT GARDEN THEATRE.—Signor Bottesini (who is engaged for six nights only) will make his first appearance this season on Monday Next, September 10th. Mdle. Carlotta Patti, Mdle. Krebs, Master Bonnay, Mr. Reynolds, and Les Frères, E. and A. Sauret, every evening. The Masaniello Selection every evening. During the week Mr. Levy, Mr. Henry Corri, Mr. Henry Drayton, Mr. Patey, and Mr. Harry Sanderson will appear. On Monday Next a Beethoven Night. On Saturday Next a Popular and Volunteer Night.

Conductor—MR. ALFRED MELLON.

Refreshments supplied by SPIERS and FOND. Acting Manager, Mr. EDWARD MURRAY.

"THE LOVER AND THE BIRD."

MDLLE. LINAS MARTORELLI has created a perfect *furore* in GUGLIELMO's popular Ballad, "THE LOVER AND THE BIRD," at Jullien's Concerts at the Hall-by-the-Sea, Margate.

SPIERS & PONDS' HALL-BY-THE-SEA, MARGATE.

IN consequence of the great success of GUGLIELMO's New Ballad, "THE LOVER AND THE BIRD," Mdle. LINAS MARTORELLI has been re-engaged to sing it every night this week.

"THE LOVER AND THE BIRD."

MDLLE. LINAS MARTORELLI will sing this popular Ballad at Mr. Bollen Harrison's Concert, at the Assembly Rooms, Deal, on the 13th inst.

MADAME MARTORELLI-GARCIA having been eminently successful, has been re-engaged at the HALL-BY-THE-SEA, MARGATE, but will return to Town on Monday, September 10th. All communications to be addressed to care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

MR. WILFORD J. MORGAN (Tenor) begs to announce that he will return to England from Italy about the commencement of the month of October, and requests that all communications for him may be addressed, care of DUNCAN DAVISON, and Co., 244, Regent Street, W. Milan, Sept. 1st, 1866.

THE LONDON ACADEMY OF MUSIC,

ST. JAMES'S HALL, 28, PICCADILLY.

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Office, 28, Piccadilly. A. AUSTEN, Sec.

DURHAM CATHEDRAL.

THE APPOINTMENT of a TENOR SINGER to the vacant place in Durham Cathedral will be made on Friday, the 28th day of September next.

The Trial will take place on the Tuesday and Wednesday preceding, immediately after Morning Service.

All applications, testimonials, and inquiries as to the office, must be sent in addressed to Mr. EDWARD PEELE, Chapter Clerk and Registrar to the Dean and Chapter of Durham, at his office, in the College, Durham, on or before Friday, the 14th day of September Next. And no Candidate, whose age much exceeds 25 years, will be accepted.

The travelling expenses of the Candidates who shall be summoned to the Trial will be paid by the Dean and Chapter.
College, Durham, 20th July, 1866.

THE APPOINTMENT OF A MINOR CANON to the Vacant place in Durham Cathedral will be made on Friday, the 28th day of September next.

The Trial will take place on Friday, Saturday, and Monday, the 21st, 22nd, and 24th days of September next.

All applications (stating age), testimonials, and inquiries as to the Office must be sent in addressed to Mr. EDWARD PEELE, Chapter-Clerk, and Registrar to the Dean and Chapter of Durham, at his Office, in the College, Durham, on or before Friday, the 14th day of September Next.

The travelling expenses of the Candidates who shall be summoned to the Trial will be paid by the Dean and Chapter.
College, Durham, 9th August, 1866.

MR. FRANK ELMORE will sing his admired new song, "Airy, Fairly, Lillian," at Myddelton Hall, October 12th.

MISS BERRY GREENING will Sing the Variations on "CHERRY RIFE" (composed expressly for her) at Settle (Yorkshire), on Thursday, September 13th.

MADAME FLORENCE LANCIA will appear in the Operas—*Faust*, *Rose of Castille*, *La Sonnambula*, and *Martha*, during next week, at the Theatre-Royal, Newcastle-on-Tyne.

MISS FLORENCE DE COURCY will Sing "HARK! THE BELLS ARE RINGING" (composed by HENRY SMART) at Southampton, September 19.

MISS KATE GORDON will play Ascher's New Piano-forte piece, "L'AMOUR DU PASSE," during her Provincial Tours in Kent, the North of England, and Scotland.—32, St. George's Road, S.W.

MDLLE. RITA FAVANTI requests that all communications relative to Operatic or Concert Engagements be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 244, Regent Street; or to her residence, 28, Abingdon Villas, Kensington, W.

MR. FREDERICK W. JARDINE, ORGAN BUILDER,
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Description of the Grand Organ built for St. Peter's Church, Manchester, sent Post
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MR. VALENTINE BLAKE, R.A.M., Professor of
Singing, begs to announce to his friends and pupils his return to London for
the ensuing season. All applications for Engagement in Concerts, Oratorios, and
Lessons in the Vocal Art may be addressed to him at
DUNCAN DAVISON & Co.'s Foreign Music Warehouse, 244, Regent Street.

MISS BERRY GREENING.
MISS BERRY GREENING requests that all com-
munications relative to lessons or engagements, either in town or in the pro-
vinces, be addressed to her, care of Messrs. DUNCAN DAVISON and Co., 244, Regent
Street, London, W.

MR. CHARLES HALL (Musical Director of the Royal
Princess's Theatre) begs to announce his removal to No. 199, Euston Road,
N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give
finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the
Royal Academy of Music, under the superintendence of the most eminent
masters, requests that all communications, respecting Lessons on the Pianoforte,
Harmony and Composition, also engagements for Concerts and Solrées, be sent to
his residence, No. 199, Euston Road, N.W.

MR. HOWARD GLOVER requests that all communi-
cations relative to his DEBUT LANE CONCERTS for the Winter Season may be
addressed to him, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

MASTER MUNDAY, of the Bayswater Academy of
Music, will play G. B. Allen's "GALOP FURIEUX" at Miss Mabel Brent's
Concert, Myddleton Hall, Sept. 28.

MR. HOWARD GLOVER respectfully announces that
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Unexceptionable references required. Salary, &c., on application.—Apply to Mr. J.
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"MY HOME IS ON THE MOUNTAIN," Song - - - 3

"Two songs, the one Italian and the other English, from the pen of Signor Adolfo
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"So che per gioco," the poetry from Metastasio, whose sweet verses have inspired the
composer with a melody in the pure Italian style—the style of the great old masters,
the Jomellis and Cimarosas of the last century. It is indeed a gem of simplicity,
grace, and feeling. The other is an English ballad, "My home is on the mountain,"
the poetry by Miss Jessica Rankin; less remarkable than its Italian companion, but
exceedingly elegant and pleasing."—*Illustrated News.*

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ALBERT DAVES' arrangement for the Pianoforte of this popular melody is published,
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"THE SPIRIT OF SPRING." The Poetry by W. H.
THOMSON, Esq. The Music by ANNE FRICKER (composer of "Fading
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Just Published, price 4s.,

L'AMOUR DU PASSE, Idylle, pour Piano, par J.
ASCHER, Pianiste de Sa Majesté l'Impératrice des Français.
London: DUNCAN DAVISON and Co., 244, Regent Street, W.

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FAIR MELANIE, Romance, sung by SIGNOR GARDONI.
(With English or Italian Words.) Composed by J. ASCHER.
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PERITA. A Ballad from the "SHADOWS OF DESTINY,"
By Captain COLONS.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this day,

GALOP FURIEUX. (Played by Master Munday with
brilliant success at the Grial Concert, at St. Martin's Hall, and other concerts)
Composed by G. B. ALLEN. Price 4s.
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ROBERT SCHUMANN.—HIS LIFE AND WORKS.

CHAPTER V.

Little, indeed, as Schumann's efforts, up to this time, were calculated to prepare him for the career of an artist, they were sufficient to further the peculiar development of his individuality. Doubtless the adoption of more system in his course of study would have resulted, at an earlier day, in a more complete manifestation thereof, but scarcely in such surprising immediateness and variety. That Schumann resorted to music only when he was inwardly impelled thereto is the most substantial indication of his individuality. That mere mechanical occupation in music—without which, at present, a systematic study of the art is scarcely conceivable—was obnoxious to him. His individuality was sufficiently strong to enable him instinctively to fashion the appropriate organism of the materials for the presentation of his musical ideas; and thus he gained, in spite of such repugnance, the corresponding forms for presenting his ideas in the greatest perfection. This early activity of Schumann contributed rather inwardly to develop him than to encourage external technical facility. Besides his individuality reaches after expression in those works of this period upon which we shall hereafter make some observations. Corresponding to this peculiar course of development, Schumann's individuality appears very decidedly in his earlier works, as is generally the case with first attempts. In the earliest works of the great masters, from Bach to Schumann, we meet with so many traits of the "School," that it is not always easy to recognize the characteristics of the composer; and only in proportion as they succeeded in divesting themselves of what was foreign to them, and in making the "School" subordinate to them, does their individuality manifest itself. With Schumann, it is almost the reverse. In its complete immediateness his individuality makes its appearance in his earlier productions, but it gained greater clearness and tangibility as he appropriated to himself the auxiliary aid of the "School." With those masters, the technique by degrees ceases to maintain prominence, while with Schumann it gradually gains greater and greater dominion, until, finally, under its sway, his peculiar individuality almost disappears.

In the autumn of 1830 Schumann returned to Leipsic, and, impelled by the greatest zeal, placed himself under the instruction of Wieck, for the technical studies which form the foundation of his virtuosity. This is, indeed, a characteristic indication of his nature, and of his peculiar conception of his art at that time. The technical preparatory studies in composition he neglected, while he undertook the more tedious and spirit-killing technical studies in education, the "finger exercises," with such precipitation and perseverance, that the disabling of one of the fingers of his right hand was the result. The necessity of thorough-bass studies he was not yet able to comprehend. For the sounding expression of the ideas which now moved him, Schubert and Beethoven gave him the necessary guidance. For the first time, when in the autumn of 1831 his right hand was completely lamed—which hindered him in the further prosecution of the career of a *virtuoso*—he realized the necessity of an especial study of the peculiar nature of the materials used for musically representing ideas. Heinrich Dorn, at present Capellmeister at the Royal Opera, Berlin, at that time director of music at Leipsic, a musician thoroughly learned in both styles, popular and classic, undertook the direction of these new studies—after the manner of the time, exhaustive studies in thorough-bass. Given melodies were first simply harmonized, the harmonies built up over figured basses, and firmly-resting melodies (*cantus firmus*) more freely contrapuncted. Finally, also, the forms of scientific counterpoint were not excluded, although these at this time had begun to fall into discredit. This course of instruction was, every way, advantageous to Schumann. He came to recognize the peculiar nature of the harmonic materials necessary for musically presenting ideas, and with which he wove his most wonderful pictures, and from which his individuality suffered not the least encroachment. Besides, from the "School" he acquired nothing that it would be necessary for him to unlearn in after years. How much he felt himself benefited by the special instruction of Dorn we notice in many letters which he wrote to this gentleman:—"I think of you almost daily," he writes on Sept. 14, 1836, "often sadly, because I did, in truth, study with so little system; always grateful to you because, in spite of this, I

had benefited more from it than you believe." Upon an examination of the compositions of Schumann appearing at this time, we cannot fail to be struck with the obvious special influence of this instruction.

A greater and more enduring influence, indisputably, did the social musical life in Leipsic—which was already in a flourishing state—exercise upon the particular development of Schumann's genius. We must repeatedly observe that active musical intercourse was of more service in steadily advancing him in his art than the dry instruction which he received in thorough-bass and counterpoint; and such social advantages were presented to him in Leipsic as could be found in scarcely any other city at that time.

CHAPTER VI.

The growing importance which Leipsic had gained as a commercial city, eventually gave it an elevated public art-life. True, Leipsic did not maintain, as did most of the courts of the past century, a lavishly endowed Italian opera; but it was conscientiously active, after the storms of the Thirty Years' War had spent its rage, in creating and maintaining institutions that not only carried art into every-day life, but also helped that life itself to flourish more vigorously. The privileges of the *Thomanerchor* united with the *Thomas School* were rather increased than diminished, so that this soon became one of the most renowned singing societies in Germany. For almost two centuries the direction of the same was in the hands of the greatest masters in German art—at one time, above all others, John Sebastian Bach—and the citizens consider it their particular good fortune to have possessed him. Every Saturday afternoon he conducted religious singing without accompaniment, and on Sunday, at early divine service, with the accompaniment of the city orchestra, and won thereby a substantial and all-pervading importance for the public musical life of Leipsic. That other institution, by means of which the musical life of Leipsic gained such a widely-extended reputation, the "Gewandhaus Concerts," was first organized towards the close of the last century. In the autumn of 1741, through the efforts of the Thomas cantor, Doles, subscription concerts were instituted, which were given in the hall of the "Three Swans," in Brühl; but these suffered several interruptions, particularly during the seven years' war. Through the efforts of J. A. Hiller, who on the conclusion of that struggle, undertook their management, these concerts were successfully revived, and noticeably, after he gave them on his own account, under the name of "Amateur Concerts." Finally, in the years 1779 and 1789, the Minister of War and Bürgermeister Müller had a concert and ball-room set apart and furnished in the Arsenal, the so-called "Gewandhaus." At the same time that musical society was instituted, under whose auspices were given the so-styled "Gewandhaus Concerts," and that soon were to gain a world-wide reputation. The first concert was given, under J. A. Hiller's direction, on the 19th of September, 1787. At the commencement, twenty-four concerts were given annually; subsequently their number was reduced to twenty, to which were added two benefit concerts and eight *soirées* of chamber music; here the most prominently known instrumental works were satisfactorily produced. Besides these, there were vocal as well as instrumental solos frequently given.

At the beginning of a period of thirty years now elapsed, the symphonies and other important instrumental works of Haydn and Mozart, and those of Beethoven, formed the staple matter of the programmes of these concerts. Even the ninth symphony of the latter, which made its way into public favour against so much opposition, had been many times produced, though, indeed, always with but partial approbation. The union existing for a number of years between the Sing-Academy and the *Thomanerchor* made the presentation of the oratorios and masses of the masters, already mentioned, possible. Also the works of yet living artists received greater attention than has recently been bestowed upon them. Besides Cherubini, Spohr, Schneider, Moscheles, Kalliwoda, Onslow, Marschner, Kuhlau, and others, we meet with an extensive list of names that have long since been forgotten. Of solo performances, singing, as now, had the preference. Regularly, one, and sometimes two, of the celebrated cantatrices of the season were engaged. Solo performances on the different orchestral instruments were more frequent than now. The violin and piano have now decidedly gained the advantage; at that time there

were virtuoso performances on the flute, the bassoon, the double-bass, nay, even upon the kettle-drums; and these solo performances, certainly, must have exercised the most beneficial effect on the development of virtuosity in the orchestra. Certain it is that the Leipsic Gewandhaus Orchestra produced at certain times a company of virtuosos superior to those of any other place. Besides these, in their manner quite excellent institutions, there had been newly-organized societies, such as the Orchestral Union, the "Euterpe," founded in 1824, or the Musical Union for the production of secular and sacred music, which, if indeed not so renowned as the Gewandhaus Concerts, yet were noticeably active in their efforts for the formation of a correct popular taste; above all of these organizations, let us not omit to mention the Quartet Academy of the concert-master, Matthei. Finally, in order to complete the picture of the musical life of Leipsic on Schumann's entrance into the same, we must also call to mind the Leipsic Theatre, which, if not so conspicuous, yet had no depressing or deforming significance at that time. The Intendant of the Royal Court Theatre, K stner, who at the termination of the war for freedom founded the present theatre, was only able, with the greatest personal sacrifices, to respectably maintain it; and as it was then a royal, and in 1832 became a municipal theatre, it did not succeed in obtaining the favour that had been bestowed upon the concerts already mentioned; as almost everywhere there must needs be more concession made to the inclination of the popular taste with respect to this, than to that less dependent institution—the concerts already referred to. Nevertheless, always, even here, the nobler inclination obtained the supremacy. Besides Mozart's operas and Beethoven's *Fidelio*, Marschner's *Ivanhoe*, Spohr's *Jessonda*, and similar works, gained secure favour with the public. At the Fair Season he also introduced the only Italian Opera yet existing in Germany, the "Dresden Royal Saxon," under Morlacchi's direction. Besides the operas of Rossini and Bellini, their *r pertoire* included, noticeably, Mozart's *Don Juan* and the *Marriage of Figaro*.

Thus, at that time, all kinds of music found an opportunity for satisfactory representation in the public musical life in Leipsic. From the virtuoso performances of the Orchestra, or of the Singing Societies, to the solo performances of individuals, all forms and styles were tolerably well represented; and the popular cultivation of art assumed dominion over all of it. To such an energetic and thoughtful young artist as Robert Schumann, there was thus every year presented a large and new portion of general art development; and much better than the instruction in thorough-bass, this active and inspiring musical intercourse created in him a complete conception of the high aim to which he subsequently, and with so much energy, directed his efforts. Ever more vividly did he feel himself overcome by those wonderful tones, in Mozart and Beethoven at first only lightly stirred, with Schubert already in fuller chorus resounding, and from which he himself should weave his most beautiful tone-pictures. While the results of the instruction received are only slightly apparent in his efforts at that time, the musical life of Leipsic led him into a more complete acquaintance with his art. There he learned to apply the most universal materials, to discover his own peculiarities, and to portray his own individuality. Possibly, by another course of development, Schumann would have accomplished greater and more complete, but scarcely more characteristic and surprising results. But, that the whole course of development was already formed in the specified direction is through his early cultural activity strikingly shewn. How little he had, up to this time, busied himself with the theoretic foundation of the new direction of his development, how much more he was concerned to found it practically, that theoretical foundation followed yet earlier, so early that he, after a few years, considered its presentation necessary through a Musical Gazette that he then also founded. Already that critique on Chopin's opus 2, variations upon "La ci darem," which appeared in No. 49, of December 7, 1831, in the Leipsic *Universal Musical Gazette*, betrays how little he was in doubt as to the particular direction he was to follow. Thus it appears not to have troubled him much, as the impossibility of following the virtuoso career was of undoubted certainty. With so much greater energy could he and must he now follow that higher and nobler direction. The gradually increasing security and decision with which he confirmed this, gave not only to his studies and his labours a systematic direction, but

they infused into his whole existence a sensation of contentment. That quiet melancholy that he earlier expressed in loud complaints appears to have been suppressed by the delight of creating and the joy of trifling successes.

Of a long sojourn with his family at Zwickau and Schneeberg, in the winter of 1832-3, we make mention, because it gave him an opportunity to hear produced, by the orchestra of the place, the sketch of a symphony composed by himself. Such opportunities, so indispensable for the development of the young artist, are, alas, too seldom to be obtained, and were only possible to Schumann in Leipsic by the greatest sacrifices. Indeed, this was of the greatest service to Schumann. He went (as we see in a letter to Wieck) with renewed delight to the elaboration of this sketch, and to the finishing of the other parts.

(To be continued.)

HAYDN'S MUSIC.

It is easily characterized. He is remarkable for the perfection of style; for neatness and elegance in all the details, happy arrangement, and perfect ease and clearness in the exposition of his ideas. He is the Addition of music, only a great deal more. He is the most genial, popular, least strange of all composers; no wonder the French call him "that great man." All those who enjoy clear writing, who love to see everything accomplished within the limits of graceful certainty, feel as safe with Haydn as the scholar with his Cicero and Virgil. We say of him, "that is music," in the sense in which we say "that's English." Whatever thought he had (and he had many), it came out whole and clear; it suffered nothing in the statement. He understood the natures of instruments so well, that they blended as unobtrusively in his symphonies as individuals in the best-bred company. How nicely he adjusts the matter between melody and harmony! The harmony gives out melody as a mass of glowing coals gives out light, wandering flame upon the surface; it is all one fire. Haydn's music is (so to speak) easily understood. It keeps the mind awake, like lively, easy conversation; but does not task the brain, does not excite any longing which it cannot satisfy. Hence it is perfection itself to those who want nothing deeper; and it can never be otherwise than agreeable to those who do. Its charm is infallible as far as it goes. What we next remark is its sunny, healthful, cheerful character. It is the happy warbling of the bird building its nest. It is not the deepest of music; but it is welcome to every one as the morning carol of the lark. It has not the tragic pathos of Mozart and Bellini; nor the yearnings and uncontainable rhapsodies of Beethoven. But it is good for the deep-minded sometimes to leave brooding and speculating, and for the sentimental to flee the close air of their sad sympathies, and rising with the lark some bright, cool morning, go forth and become all sensation, and enjoy the world like a child. Such a morning walk is an emblem of Haydn. The world is fresh and glittering with dew, and there is no time but morning, no season but spring to the feelings which answer to his music. He delivers us from ourselves into the hands of Nature; and restores us to that fresh sense of things we had before we had thought too long, or worked ourselves into that morbid and intense self-consciousness when our eyes seem actually to burn into everything they look at—when we accept no one's action simply, without asking the intention, and see no fresh bloom of beauty from too clear sight of the skeleton beneath. Quick, versatile, elastic, graceful, expressing himself fluently, he is the Mercury among the musical gods. Beethoven called himself the Bacchus, who presses out the wine of inspiration for his brother mortals. Handel's was the strength and serenity of Jove (and this recalls what Mozart said of him: "When he pleases, he strikes like a thunderbolt"). Mozart may pass for the Orpheus who moved the stones to sympathy. One function of Hermes, however, Haydn has not—that of conducting souls to the mysterious other world. He loves this earth too well; in the sunny present he rejoices, and has none of the yearnings or superstitious forebodings of the heart. He sings always one tune, let him vary it as he will, namely the worth and beauty of the moment, the charm of reality, the admirable fitness and harmony of things. Not what the soul aspires after, but what it finds, he celebrates; not our insatiable capacities, but our present wealth. Surprise and gratitude and lively appreciation for ever new beauties and blessings—a mild and healthful exhilaration—just the state of his own Adam and Eve in Paradise! He knows not how to be sad. He listens to the light-gale more like a curious school-boy, than like a lover who thinks that the grove has caught the melody of his own secret, dainty sorrow. Hence he never succeeded in dramatic music, though he composed many operas. Of course he includes the shades as well as the lights of the Landscape in his picture. Still it is a landscape. The glooms and storms of human life are painted like the glooms and storms of nature. Sentiment and passion and mystery all make parts of one cheerful picture. He

describes a passion, but does not express it. This must be said even of his "Canzonets," which he composed in England, and in which he seems almost to have stepped upon the brink of a new and deeper element. "She never told her love,"—"Recollection,"—"Fidelity,"—"Despair," &c., all are exquisitely drawn, and deeply shaded; most natural transitions into some of the darker keys of the music of life; but we feel how easily we may pass out again. His melancholy amounts to hardly more than regret, and a sort of serious musing upon happy times gone by. "Pleasing pain," might be the title of all, as well as one of these songs. His deep and sad strains are only minor variations of a happy tune, little cloud shadows on a sunny meadow. "O, tuneful voice," seems, in its form and style, to have suggested Beethoven's "Adelaide;" but the one is only a sober pause to catch the echo of retreating joys; the other wakes all our longing for the unattainable.

Haydn's, therefore, is the music of one who loves nature; of one alive to every impression. In his music every thought acquires the grace of form, the richness and delicacy of colouring, with which every object blends into nature. He could not do a thing ungracefully, any more than a Greek; though he has a wanton, frolic vein, and can sometimes paint a rout of drunken satyrs as well as a choir of nymphs. But in his love of nature, nature plays a much greater part than he himself. Nature is more than the observer. He loses himself in his sights and sounds; gives himself up to sensations, and the simple feelings they awaken; but does not, like Lear, impress his own mood upon the elements. Is not his great work, then, the true exponent of his genius? Was he not the very man to compose the music of the "Creation;" to carry us back to the morning of the world, and recount the wonders which surround us, with a childlike spirit? Is it not his art to brighten up the faded miracle of common things; to bathe our wearied senses, and restore the fevered nerve of sight for us, so that we may see things fresh and wonderful, and a "new-created world" may rise amid the "despairing, cursing" of the falling evil spirits that confuse and blind us?

To D. Peters, Esq.

J. S. DWIGHT.

MILAN.

(From our own correspondent.)

If I have kept silence for some time with regard to musical matters in Milan it is accounted for by the simple fact that there has been absolutely nothing to write about, the "war" having for some time past been the all-absorbing topic. Now, however, that matters are approaching a settlement, music is again beginning to look up. During the whole summer the only music we have had has been that given at the portable theatre in the Public Gardens, where the family Gregoire have been giving Offenbach's sprightly buffa operas, *La Belle Héloïse* and *Orphée aux Enfers*. Of course the performances have not been in any way first class, as the greater number of the performers are boys and girls, from the age of seven upwards. Notwithstanding these drawbacks the said performances have succeeded in drawing a constant succession of crowded houses, the prices of admission ranging from forty centimes to two francs-and-a-half. It is not to be expected that, with an orchestra consisting of a pianoforte and three or four stringed instruments, due effect could be given to the lively and pointed instrumentation with which both these works abound. But, as I have told you before, the Milanese at times content themselves with little, and, as a consequence, are not too hard on the performers; in fact, they are very indulgent towards the children, who parody the parodies of M. Offenbach.

On Saturday last a short season was commenced at the Teatro Carcano with the opera by the brothers Ricci, *Crispino e la Comare*; and at the Teatro Radegonda with Petrella's opera buffa, *Le Precauzioni*. Both theatres were numerously attended, especially the former. As *Crispino e la Comare* has been given so recently at Covent Garden, I will not say more about it than that the execution was more than respectable, and the applause frequent and sincere. The part of the Cobbler was represented by Signor Fiorini, a young artist who promises to take a foremost place in the rank of buffo singers, or rather *bassi comici*. He has a most excellent voice, good method of singing, is a capital actor and free from vulgarity. The Annetta was Signora Gianetti, a pleasing-looking person, with a flexible voice and with sufficient talent to give a fair reading of the not very arduous part of the cobbler's wife. The basses were good, and the trio in the third act was well sung and immensely applauded. The orchestra was small but efficient; and altogether the *spettacolo* is deserving of success, the price of admission being one franc. At the Radegonda the performance of Petrella's opera, although to a certain extent success-

ful, was not by any means equal to that of the *Crispino*. The prima donna, Signora Lazzari, and the buffo, Signor Prette, however, are up to their work, and received some genuine applause. But the theatre itself is so thoroughly uncomfortable that one requires something startling to awaken oneself from the lethargy which one feels; in fact, I never enter this theatre without feeling an uncomfortable sense of suffocation. There is a great want of convenient theatres in Milan; out of the twelve or thirteen theatres only two or three are really decent, viz., the Scala, Cannobiana, and Carcano. The first two are only opened once a year for a short season, and the last is too far from the centre of the city. For the drama, the only respectable theatre available is the Teatro Re, and this is so small that there is never any chance of obtaining a seat unless you are there at the time the doors are opened.

For next week, *Don Giovanni* is announced for representation at the Carcano, with Signor Steller as the Don, and the other characters sustained by Signori De Baillon and Lomi, and the buffo Borena. Opera is also announced to be given at the Circo Ciniselli, a large wooden theatre capable of containing 3,000 spectators. The first opera will be the *Pipeli* of De Ferari. At the Teatro Re the dramatic company of Bellotti Bon will commence a season at the beginning of September.

At the Teatro Fossati the Piedmontese company, directed by Signor Toselli, have succeeded in drawing crowded houses, to witness the performances of *Le Miserie di Monsu Travet*. The play is in the Piedmontese dialect, which is a mixture of Italian and French and rather difficult to understand. Lastly, the Scala is announced to open on the 10th of September, but, as usual, all is doubt and uncertainty. Various operas have been proposed and laid aside, and up to the time I write the company of singers is not completed. Signor Brunello has been re-elected for one year to the lesseeship of the theatre, and may be seen daily at the "Caffè Martini," the resort of singers on the eastern side, of patrons on the western side; and he walks smilingly from east to west of this far-famed caffè, at the east dispensing smiles of protection to the disengaged artistes, at the west mixing with the more influential *habitués*, displaying the list of his new and unknown singers, and of the new composers of whom he has the monopoly. And he is not to be blamed, unknown singers cost little, and young composers always have money to pay for the representation of their works; and so we go on. That the lesseeship should have again been accorded to Signor Brunello is not surprising, for certainly he does not lack zeal and good will, and last carnival gave us two magnificent spectacles in the *Africaine* and *La Juive*. To change would perhaps be to jump from the frying-pan into the fire, and after all lessees are all alike. Their nature is unchangeable, and, like the wolf, they are born with the instinct of cupidity. Their object is not art, nor do they seek to elevate themselves into the regions of the beautiful. Their sole desire is gain, and to spend little in order to obtain much. If the public accept a bad spectacle it has itself to blame. It was intended to have inaugurated the season with Verdi's *Aroldo*, an opera which has been heard but little. The selection, however, has been protested against, not only by the publisher of the music, but by the composer himself, who does not think the artists engaged capable of giving a good interpretation of his work. Meyerbeer's *Africaine* has also been spoken of, but will probably not be given for the same reason. The opening opera will be the first work of a young master, Signor Strigelli of Vigevano. It is said that he is talented, and among those who promise to do great things; added to this he is patronised by a Milanese Duke, a distinguished amateur. All this is very comforting for the friends of Signor Strigelli, and also for the lessee, who will as usual receive from 15 to 20,000 francs, so that if the opera fails the public will be the sufferer, and in this case will be called upon once more to act the part of *carnefice*, and there will be a new victim to register in the annals of the first theatre of Italy, which ought never to be the tomb of beginners. The opera is entitled *I Figli di Borgia*. The direction of the ballet is confided to Signor Penco, one of the few who consider choreography an art and not a vulgar trade. The subject of the first ballet will be taken from the *Martha* of M. Flotow, and the music has been expressly composed by Signori Sala and Ricordi. Of the artistes engaged and other particulars I will speak in my next, for at present no bills have been issued, nor do I suppose they will be until two or three days before the commencement of the season.

ARGUS.

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TO PUBLISHERS AND COMPOSERS.—Music for Review must be for-
warded to the Editor, care of MESSRS. DUNCAN DAVISON & Co.,
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BIRTHS.

On Saturday, the 1st instant, at 2, Kildare Terrace, Westbourne
Park, W., the wife of DESMOND RYAN, Esq., of a son.

On Sunday, the 2nd inst., at 33, Beaumont Street, the wife of Mr. G.
W. HAMMOND, of a son.

MARRIED.

On the 27th ult., at Wiesbaden, Mdle. CORNELIE MEYERBEER, to M.
RICHTER.

The Musical World.

LONDON, SATURDAY, SEPTEMBER 8, 1866.

OTTO NICOLAI.

(Continued from page 540.)

THIS opera was the great attraction during the Carnival of 1840, and was also performed four times afterwards. Nicolai's reputation was now assured, and spread to all the more important theatres in Italy. Of the large theatres, that at Milan was the first, after the success at Turin, to produce the work, doing so in August 1840. The enthusiasm was almost greater than in the first instance. The critics competed with each other in eulogy, and in prophesying a new era for music. After reading such futile demonstrations, we were surprised at an article sent by a correspondent to the *Paris Revue et Gazette Musicale*. It is dated Milan, 18th August, 1840, and treats the subject in a far more becoming and appropriate style. Here is a translation of the beginning:

"The historical romance, or, rather, the fine poem of *Ivanhoe*, by Walter Scott, furnished the author, Marini, with a subject for an opera book, to which Nicolai has composed the music for the Theatre Royal, Turin, and which the Scala selected to open the autumn season. We are not about to enter on any special analysis of the young Prussian composer's work, particularly as it is not such as will bear sharp critical examination, though, in saying this, we would not assert that, as a whole, it does not afford evidence of deep inspiration and artistic warmth, but it contains great mistakes, and still more imitations and reminiscences.

If we take it all and all, however, we must allow that the composer gives extraordinary promise, with zeal and practice, for the future. The first cavatina for tenor, the duet between tenor and bass, that between bass and soprano, and the sextet of the third act, are, without bearing the stamp of unusual originality, very well worked out and effective. The instrumentation is excellent, though in the *Stretto* of the first act a perfect jumble of chord-phrases with *obbligato* noise, such as the taste of the day demands."

In Milan, also, *Il Templario* was performed a great many times, being, by the way, selected as the opera given on the grand gala night, during the stay of the clever Grand-Princess Helena of Russia, in September, 1840.

The next theatre that produced the interesting novelty was the San Carlo at Naples. There, too, the applause was boisterous, and such as had never been known before. It would lead us too far were we to attempt to name, one by one, the numerous Italian theatres that brought out the opera, but we must remark that Nicolai, whom, on account of his Italian-sounding name, every one proudly regarded as a countryman, and, therefore, ranked among the eight great Italian operatic composers, namely: Rossini, Bellini, Donizetti, Mercadante, Ricci, Pacini, Coccia, and Cappola, received most unusual marks of honour.

But beyond the limits of Italy, also, Italian singers spread Nicolai's fame. The Kärnthnerthor Theater, Vienna, was the first German theatre to produce *Il Templario*, with the contralto part of Rebecca altered by the composer to suit Tadolini's magnificent voice. Vienna was but an echo of the Italian theatres. Many of the favourite airs found their way to the barrel-organs, where they vegetated for years. With equal success, Barcelona and Malaga followed in 1841; Pesth, in July, 1842; Granada, in 1843; Berlin, in 1844; and St. Petersburg, in 1846. Nay, *Il Templario* extended its pilgrimage as far even as Constantinople and New York, weaving for its composer a chaplet of laurel such as no other German composer, except Meyerbeer, had ever culled in Italy.

It can surprise no one that, after such success, Nicolai was absolutely besieged with commissions from theatrical managers. Of the various librettos sent him, he hesitated between one founded on an antique, and another founded on a romantic and chivalrous subject, considering himself competent to do justice to both. As, however, he had already achieved so decided a triumph with a libretto of the Middle Ages, he, for a time, laid on one side *Proserpina*, and composed *Odoardo e Gildippe*, produced at Genoa in 1840. I met, however, with only such partial success, that it soon disappeared for ever from the repertory. As nothing of this opera, also, except a really beautiful Cavatina for Mezzo-Soprano, was ever published, we must refrain from giving an opinion on the work.

In consequence of great bodily and mental fatigue, brought on by travelling, composing, etc., Nicolai now began to feel seriously indisposed. But his rare physical and mental energy enabled him to overcome this, and, the same year, to write another opera, which he had promised to the Scala, the theatre where he had been so extraordinarily successful. This opera, *Il Proscrito*, in its subsequently amended form, as it now lies before us, is, in every respect, an important work, far superior to *Il Templario*, and, therefore, we shall not fail, at the proper time and place, to speak of it more in detail, as it afterwards issued, re-modelled, at Vienna, from the young composer's hand. We will for the present merely state that it was successful only with the educated public, who in Nicolai's youthfully fresh and high genius, which was beginning to unite the most profoundly poetical conception with decided musical talent and a thoroughly scientific musical education, perceived the foundation of a better era for music and of a return to simplicity. As we have already hinted, the masses treated the work with coldness,

though in the simplicity of its style, in the tender, fervid, and grandiose conception of the poem, and in the characterization of the personages, it might almost have been adopted as a model for Italian opera.

But Nicolai was not deterred by the comparatively small success of *Il Proscritto* from working at other operas. It was now partly *Proserpina*, and partly—as the strong and comic personages of Shakespeare's comedies had begun to interest him, and he felt he possessed a sufficient fund of musical humour for a refined comic opera—*Die lustigen Weiber von Windsor*, for which he himself wrote the plan of the libretto, and had it put into verse by an Italian author, which now engrossed all his attention. Both works, however, were destined, perhaps fortunately for their success, never to be concluded in Italy. Nay, the latter work had scarcely got beyond the Introduction, when Nicolai received a flattering invitation to accept the post of first *Capellmeister* at the Imperial Opera, Vienna. Since Conraddin Kreutzer left that capital in 1840, the post had been held only nominally by him, and, for more than a year, great hesitation had been displayed in appointing anyone else, for the post was the most important of its kind in Germany. It not only demanded a thoroughly competent conductor and experienced judge of vocal and instrumental music, but, as a German alternated with an Italian operatic season at the Imperial Operahouse, a musician who was acquainted with the two heterogeneous styles, and knew how to value, without partiality, what was good and beautiful in each. Such qualities were then, as they still are, rarities, and, as we have already stated, there was for a considerable time some hesitation, until, principally on the recommendation of Ballochino, post to the Imperial Opera, who had become acquainted with, and conceived a great esteem for him, at Milan, the choice at length fell upon Nicolai, who, after some trifling objections had been overcome, received the official appointment. It was this very post which, ever since his first short stay in Vienna, had always floated as an ideal before his mind. It did not, therefore, require so very great an effort on his part for him to leave his enthusiastically beloved Italy, to renounce all the laurels he might still gather there, and to hasten to his new home. The stipulated salary, by the way, amounted to 2,000 florins annually; the contract was for three years, with a holiday of two months every year, and the obligation to write the management, during this time, a new German opera.

Having arrived in Vienna in April, 1841, the first thing Nicolai did was to get up his *Templario*, and conduct the earlier performances, which were perfectly model performances, and tended greatly to increase his reputation. He then went, by the way of Cracow, to Warsaw, where, after a long separation, he again saw and embraced his mother, on whom he settled a permanent monthly pension. After a short stay, he returned to Vienna.

In Vienna itself, at the time of Nicolai's arrival, there was a lively taste for music, founded upon the feeling then just awakening, but, unfortunately, not lasting long, for what was elevated and good, and which must have restored the classic style of a Mozart and a Beethoven all its former importance. Nicolai instantly entered heart and soul into this tendency on the part of the public, and his whole sojourn in Vienna is scarcely aught else than an account of the fruits of these exertions, which Vienna still thankfully acknowledges, even at the present day.

It was on the evening of the 27th August, 1841, that, in the pretty little Summer Theatre at Hietzing, near Vienna, the animated conversation of a stranger concerning the musical questions of the day with his companion attracted the attention of the persons seated near him. He remained at the *Soirée*, which was given on the occasion, till the grand air from *Il Templario* was sung by Signora Cerini, and much applauded. Hereupon, not

without some sarcastic remarks upon a musical and "declamatory" entertainment, in which nothing was "declaimed," he left the theatre. It was in vain that people asked each other who this certainly important individual was. This was not destined to remain long a secret for any Viennese; soon afterwards, Otto Nicolai, for he was the stranger, grasped the conductor's staff at the Imperial Operahouse near the Kärnthner Thor.

(To be continued.)

MR. WILFORD J. MORGAN, the young and talented English tenor, who has been studying in Italy for the last two or three years, and who appeared at some of the continental theatres with undeniable success, is about to return to England, and intends trying his fortune in his native land.

MADAME RISTORI is engaged by Mr. Grau for 120 performances in the United States and Havana. Dwight says that "her entire company of celebrated artists" is to accompany her. The "company" must have greatly improved since Madame Ristori was in England.

MR. OEBERHUR, the accomplished harpist, has left town for Northumberland, where he will remain during the month of September.

MR. CHARLES HALL, the musical director of the Princess's Theatre, has lately received a handsome "managerial recognition," from Mr. Vining, in the shape of two elegant bronze statuettes, each bearing a silver tablet, with the following inscription: "Presented to Charles Hall, Esq., by George J. Vining, in remembrance of the Ballet Music in *The Huguenot Captain*, produced at the Princess's Theatre, July 2, 1866." The statuettes represent two armed warriors of the Middle Ages.

BRIGHTON.—Miss Emma Stanley has been giving her entertainment, *The Seven Ages of Woman*, at the Pavilion, under the management of Mr. Jeffs, of the King's Road. The first of a series of "Popular Concerts" has taken place at the Town Hall. The vocalists were: Miss Edith Wynne, Miss Julia Elton, Mr. Weiss, and Mr. Herbert Bond; instrumentalist, M. Edouard de Paris, (pianoforte). Miss Elton was encored in Signor Randegger's song, "Two Hearts;" and Miss Wynne was recalled after her chaste singing of Benedict's "Rock me to sleep." Mr. Herbert Bond's tenor voice was heard to advantage in a song by Balfe, and in the same composer's trio, from the *Rose of Castille*. Mr. Bond, who is a son of our respected townsman, and professor of music, has evidently studied in a good school, and his enunciation is remarkably distinct. Mr. Weiss, in two of his own songs, was warmly applauded and encored; and M. de Paris played two solos on the pianoforte in excellent style. Mr. Bond, senior, was the conductor. Dr. Mallot has announced a *matinée* at the Pavilion, when he will be the principal vocalist, and Lady Victor is to be the pianist. Messrs. R. Potts & Co. have all the arrangements in their hands.

MARGATE.—(From our own correspondent.)—The principal performers for the last few weeks at the Hall-by-the-Sea have been Mdlle. Linas Martorelli (connubially speaking, Madame Garcia-Martorelli), Mr. George Perren, Signor Gustave Garcia, Mr. Gaston Murray, and Mr. Farquharson, singers; and Madame Julia Woolf (pianoforte) and Mr. Levy (cornet-à-pistons), instrumentalists. Mdlle. Martorelli has been distinguishing herself in various styles of singing, her English ballads—more particularly "I dreamt that I dwelt in marble halls," and "She wore a wreath of roses"—seeming to excite the audiences in a very great degree. Certainly the young and attractive-looking Spanish-English *cantatrice*, with the Ansonian appellation, is one of the best engagements Mr. Hingston has yet made, which is saying a great deal. Madame Julia Woolf has powerful digits and exercises them to good purpose on the well-seasoned Broadwood Grand, which, with its glittering binding in brass, makes so conspicuous a figure in the orchestra. Mr. Levy continues to import himself twice a week from London—Mondays and Thursdays—and never fails to make a *furor*. Signor Garcia has had a very good success, and appears already to have made himself a favourite with the visitors to the Hall-by-the-Sea. During the past week the races were held, and, naturally, a larger number of visitors than usual attended the concerts at the Hall-by-the-Sea. But, indeed, Margate just now is inconveniently full, and even though the weather is anything but inviting, the influx of strangers by boat and rail daily—we might almost say hourly—is something extraordinary. Messrs. Spiers and Pond have had some hand in drawing these crowds to Margate; and what with the Grand Hall, the "renowned" M. Jullien and his worthy and most capable cohort of instrumentalists, and the very admirable and well-varied entertainments provided, the attractions are not likely soon to wear out.

WORCESTER FESTIVAL.

Meeting a distinguished Muttonian the other evening at Mellon's (Mozart night—a better selection just possible), I was informed that Mr. Horace Mayhew had been making tender inquiries as to my welfare. Would Mr. Dishley Peters kindly inform the illustrious H. M. that Mr. Drinkwater Hard is doing as well as can be expected under the circumstances?—said circumstances being that he does not this year contemplate paying a visit to the Worcester Festival. Considered abstractedly it may (or may not) be a bad plan to decline paying anything (or anybody) unless absolutely compelled; and there being no compulsion (absolute or otherwise) in this case, I simply state that I am not going, and for the first time for many years past the daily record from a "graphic" pen (all pens are "graphic" just now) will be lost to an admiring (*i. e.* a musical) world.

That these Festivals of the Choirs should excite much local enthusiasm is not only quite comprehensible but perfectly proper; and that they should continue to receive the active support of the nobility, squirearchy, clergy, towns-folk and others of the immediate neighbourhood is desirable for many causes,—first of all undoubtedly being the Charity—the true "*raison d'être*" of the whole affair. An additional spur is not infrequently added to the excitement by the opposition of certain possibly well-intentioned but unquestionably ill-advised clerics who propound the pleasant doctrine of everlasting perdition to those who patronize such sinful enormities as listening to the *Messiah* in the nave of a cathedral. I am not aware that Worcester has this year had to contend with antagonistic parsons, but the "faithful city" has certainly had an enemy and a powerful one,—powerful so far as wealth and position may convey the meaning, but powerless to prevent the meeting taking place. I need allude no further to the noble Earl who at one time always appeared as a steward and liberal donor, but who now not only withdraws his countenance (literally and figuratively) but also condemns in no measured terms the (so-called) desecration of a sacred building and the profanity (so-called) of the singers and players. Notwithstanding this, I was informed some two weeks since that nearly every ticket was sold, so that in this by no means unimportant respect the Festival may be looked upon in advance as a success. In the element of stewards the "One hundred and forty-third Meeting of the Three Choirs of Worcester, Hereford, and Gloucester" is uncommonly strong, no less than sixty-three names, more or less influential, appearing in that capacity, six of the number constituting the executive committee. In addition to contributing each a certain sum to the funds of the meeting, wearing a rosette at their button-hole, and getting in everybody's way, I never could quite fashion the use of the stewards, but have no doubt that their existence is in accordance with the "eternal fitness of things."

From stewards to singers is an easy transition, and I now come to what shopkeepers would call the "useful article." Taken altogether the selection could hardly be improved upon. For sopranos: Mademoiselle Tietjens and Madame Lemmens-Sherrington; contraltos: Madame Sinton-Dolby (who made her first appearance at the Worcester Festival of—no matter when), and Mdme. Patey-Whytock; tenors: Messrs Sims Reeves and Cummings, the other necessary constituent being furnished by Messrs. Santley and Lewis Thomas—the latter for some years a member of the Worcester choir. The band numbers nearly eighty—the violins being headed by Messrs. Sinton and Blagrove; the tenors by M. R. Blagrove; violoncellos, by Messrs. Collins and Chip; double basses, by Messrs. Howell and Severn. Naming Messrs. Pratten, Nicholson, Lazarus, Waitzig, and the Harpers, those learned in such matters will have no difficulty in ascertaining first flute, oboe, clarinet, bassoon, trumpet, and horn; while the inevitable decree of fate must necessarily place the venerable Chipp at the drums. Those cognizant of the usual order of things at these Festivals should also be aware that the organist of Gloucester (Dr. Wesley) is the organist for the week here; while the pianoforte, when called into requisition, falls to the lot of Mr. G. Townshend Smith, organist of Hereford; and the organist (proper) of Worcester, Mr. Done, assumes by virtue of his office, the post of conductor; Miss Done (daughter of the aforesaid), whose successful *début* was recorded three years ago, being announced as solo pianist, with Mendelssohn's G Minor Symphony as the principal display of her talents.

The programme may be briefly dismissed. On Tuesday morn-

ing, Sept. 11th: 'Dettingen Te Deum,' a selection (with five numbers of Mr. Costa's *Naaman*), and the first two parts of Haydn's *Creation*; Wednesday morning: *Elijah*, with Mr. Santley as the Prophet; Thursday: Spohr's overture to *The Last Judgment*, Beethoven's Service (? Mass) in C, selection from *Joshua*, and Hymn of Praise; and Friday (of course), *The Messiah*. Touching (and that distantly) the evening concerts—Tuesday, first part devoted to selection from Weber's *Euryanthe*; Wednesday, first part, selection from Mozart's *Clemenza di Tito*; Thursday, audience played in by Beethoven's Pastoral Symphony (the only symphony announced for the concerts), and no other distinguishing (or distinguished) feature in the first part (unless a quartet for four violins can be so-called) "Au reste" common places or pieces that have been done to death any time these ever so many years—can such a programme excite any musical interest? Does it really need a daily record—graphic or otherwise? Are London readers much gratified in learning that Mrs. — and Miss — and the Hon. Mr. — held plates at the doors? Is every one (or any one) to go into ecstasies when told that carriages are dashing up the streets, that flags are flying and bells ringing, or that the rain is falling heavily and people are looking dismal under umbrellas? Or what boots it (or shoes it) to repeat for the thousandth time that — and — and — sang the well-known airs of *The Messiah* and *Creation*, "with their accustomed taste and expression," &c.? and that liberal hospitality (not to be confounded with hospital liberality) was displayed by — and —; or that the courtesy and energy of Mr. Secretary — "cannot be too highly commended"? Readers of the *Musical World* can easily imagine all these things; while for the rest I can but say, I heartily hope that liberal contributions and full attendances may yield a very handsome sum for the benefit of the Widows and Orphans of the Clergy of the three dioceses of Worcester, Gloucester, and Hereford. DRINKWATER HARD.

P. S.—Since writing the above I have learned that the Earl of Dudley has given 5,000*l.* for the restoration of the Worcester Cathedral Tower, and 2,000*l.* towards the purchase of a new peal of bells. This is news indeed. D. H.

CRYSTAL PALACE.—The usual great Autumn Choral Festival of 5,000 voices, conducted by Mr. G. W. Martin, will be held on Saturday, the 15th. The programme will consist of two parts—sacred and secular. Some of the pieces are arranged for four treble voices, and will be given by a thousand voices to a part. Every exertion is being made to make the day one of unusual attraction. This will be the only shilling Saturday in the year.

HOMBURG.—Mdle. Adelina Patti has had a triumphant reception in *Faust*, *Don Pasquale*, and *Marta*.

FLORENCE.—The Teatro Nuovo will open on the 16th instant with *Marco Visconti*, by Signor Petrella, sung by Mdles. Pozzoni, Fasi, and Caracciolo, Signors Peruzzi and Guicciardi.

PARIS.—The engagement of M. Villaret, the tenor *par excellence* (what does M. Naudin say?), has been renewed for three years on the following munificent terms:—for the first year, 45,000 francs; for the second year, 55,000 francs; for the third year, 65,000 francs.—Auber's charming opera, *Haydée* has been *reprisè* at the Opéra-Comique, with Mdle. Dupuy and M. Achard in the principal characters. It was the three hundredth representation of *Haydée* at this theatre, where it was first produced, and the music sounded as fresh and exquisite as the first night it was heard.—Madame Marie Cabel has made her *rentrée* in the *Ambassadrice*, and had a most enthusiastic reception.—M. Bagier has nearly completed his engagements for the Théâtre-Italien. For the Opera at Madrid the *troupe* is quite made up. It includes Mdles. Adelina Patti, Lagrua, Calderon, Castri, Zeiss, Llanes, Rosa Formi, and Madame Borghi-Mamo; Signors Pancani, Nicolini, Galvani, and Frascini, as tenors; Signors Cresci, Verger, and Agnesi, baritones; and Signors Selva, Dobbers, and Vairo, basses. M. Leopold Ketten, formerly accompanist at the Théâtre-Lyrique, who is said to have a beautiful tenor voice and an excellent method, is also engaged.—At the Théâtre-Lyrique a new tenor, M. Laurent, has made his *début* in the character of the King in *Richard Cœur de Lion* with legitimate success. On the same evening Mdle. Adelaide Cornelis made her first appearance as Antonia.

ABOUT CHERUBINI.

Cherubini was first known on the lyric stage in Paris by the scores of *Médée* and *Lodoiska*, in which people admired the richness of the harmony at the same time as the profound science and dramatic expression. But, observes the *Art Musical*, these learned productions were composed to books which did not contain what was required at that period: good opportunities for vocal display. Thus, even while applauding the music, every one remained cold, and did not experience the same attraction as for the works of Marsollier and Dalayrac, of Hoffman and of Méhul. The fact is that, between these men associated in so many brilliant successes, there existed the sympathy of talent and experience; the author of the book counted for half in the piece which obtained the suffrages of the public; and, lastly, this same public demanded in a lyric work as much from the author as from the composer—it liked to pass from a piece of music distinguished for its truthfulness of expression to well contrived scenes, to clever dialogue, and to interesting situations. Cherubini, who till then had not had a book permitting him to indulge in songs of a popular kind, applied to all the literary men for such a one. A young author, Bouilly, who had already furnished the Théâtre-Feydeau with *Léonore*, music by Gaveaux, was lucky enough to satisfy the desire of the eminent composer. The idea of the book was full of interest. It turned upon an admirable trait of devotion on the part of a Water-carrier towards a person of distinction, who, shut up in the Auvergnat's cask, escaped as by a miracle. It was upon this subject that the young author wrote a piece entitled *Les deux Journées*, which he eagerly confided to Cherubini. The latter, fancying he saw in it every opportunity for affording full scope to his rich and fertile imagination, set to work assiduously on the composition of one of the finest scores in the modern repertory.

Madame Scio, so remarkable for the beauty of her voice, her warmth of feeling, and her distinguished appearance, was then shining at the Opéra-Comique. By her side, at the same period, was an artist full of spirit and talent, the inimitable Juliet, cultivating his art by instinct, and who, from the saucepans of a restaurateur, had made his way to the lyric stage, where he obtained so great a vogue for the *Club des bonnes Gens*, and more especially for the *Visitandines*. These two famous singers, supported by other distinguished artists, offered Cherubini and his young colleague great chances of success. Affairs were then, moreover, eminently favourable to the fine arts. General Bonaparte, having returned from Egypt, had just effected the revolution of the 18th Brumaire. Intestine divisions and the continual shock of parties had been dissipated as though by enchantment. Paris soon resumed its activity, and its influence in Europe. Literature recovered its dignity, and art, its empire. Every one gave himself up without fear to his habits and tastes. It was in this state of things that Cherubini put the finishing touch to *Les deux Journées*. The management of the Théâtre-Feydeau was actively employed in the production of the work. The composer, however, and his colleague were not free from anxiety as to its fate, though the artists smiled at their timidity. Juliet and Madame Scio reassured them by the admirable talent they displayed at the rehearsals, and never ceased telling them that their Water-Carrier would make the round of France.

The first performance of *Les deux Journées*, took place before a great audience.—The overture met with universal approbation. The first act was pronounced well planned and uninterruptedly interesting. The finale, that admirable septet, cited as one of the master-pieces of the French school, produced the most lively enthusiasm. The curtain had just fallen upon this act, when a large number of pupils of the Conservatory sealed the orchestra, and surrounded the composer. But, while replying to their warm congratulations and to the cordial grasps of their hands, he was thinking of something which seriously disquieted him. He was entirely absorbed by the scene of the cask. The fate of the piece was bound up with that, and, on several occasions, he had seen the public forget the enthusiasm created by a first act, and display great severity towards the following acts. He reckoned, however, and with great justice, on Juliet's spirit and powers. Every measure had been taken in order that the scene of the cask, containing an illustrious *Proscrit*, might produce all the effects expected from it. But a mere nothing might annihilate the composer's hopes. It was necessary that the interest and the comic element of the scene

should strike the public at the very minute, the very second, indicated. It was necessary to avoid the vigilance of a sentry whose steps were counted. In a word, Count Armand had not more than a minute in which to escape. Everything combined to render this decisive instant favourable for the piece. With the natural frankness peculiar to the worthy Auvergnats, Juliet first drew from the cask a pailful of real water, and then suddenly opened the cask, whence the Noble, on whose head a price has been set, escaped. The delirious joy experienced by the admirable son of the people, the wonderful facial expression of the actor, the vibrating accents of his voice, and, above all, the indescribable effect of the orchestra, produced among the entire audience one of those sudden phases of emotion impossible to be withstood. This cask scene was the occasion of a somewhat strange incident.

At the third performance of *Les deux Journées*, the theatre was crowded by a great number of the lower classes, among whom some Water-Carriers had found their way, and filled the second and the third gallery. The piece was even more effective than ever, and the bravos from the broad, vigorous chests of the poorer visitors, resounded all over the house.—The next morning, at about ten o'clock, twelve Water-Carriers, in their working costume, with their straps on their backs, waited upon Cherubini. The orator of the band carried an enormous nosegay, which he offered the composer, saying, at the same time, in the jargon peculiar to the Water-Carriers from Auvergne, and which it is impossible to render in a translation:

"Beg pardon, sir, if we intrude, but when the heart speaks it cannot be resisted."

"What do you desire, my worthy friends?" asked Cherubini.

"To thank you, in the name of all the water-carriers for the honour you have done us in your beautiful piece at the theatre, where, by Heaven! you have shewn us in such a light—that it made us cry like so many children, and that is the truth."

"I painted you as you are, my good friends," replied Cherubini.

"Well, it's very pleasing, and so I have come to beg that you will accept these flowers as a mark of our gratitude, and give us the permission to supply your house with water for a whole year—for nothing, of course. I have agreed with all my comrades. Each will take his week. That will be jolly."

"I am profoundly touched by your offer," said the composer, "which flatters as much as it honours me. But you must allow me to accept only these beautiful flowers, which I would not change for a crown."

"Oh! don't refuse us, d—n it all! It would give us too much pain. You are a good fellow; don't refuse."

"Your time and your labour," answered Cherubini, "are too necessary for the maintenance of your families for me to consent to profit by your fatigue and your exertions. Let us say no more about it, my good friends. If my piece has caused your hearts to beat, believe me that your offer has had no less an effect upon mine, and that it will never be effaced from my memory. As for the flowers, I will deck my wife and my daughter with them, promising you to preserve one that will remind me all my life of this delightful interview."

With these words, Cherubini sent for several bottles of his best old wine, and he and the Water-Carriers proposed to each other the most expressive and sincere toasts, accompanied by expressions of mutual devotion and esteem.

As he said, Cherubini carefully preserved one of the flowers of the magnificent nosegay, and had it placed in a glass globe. Every time he looked at it, it reminded him of the happiest moment in his dramatic career.

WESTON-SUPER-MARE.—Mr. Arthur E. Dyer, organist of the Parish Church, gave a pianoforte recital at the Assembly Rooms last week, assisted by Miss Dyer. Miss Berry Greening was the vocalist. Both Mr. and Miss Dyer acquitted themselves to the entire satisfaction of the audience, and Miss Berry Greening gained a good share of admiration and applause for the brilliant way in which she gave Bellini's "Come per me sereno," and the variations, composed expressly for her, on the popular air, "Cherry ripe."

A PLETHORA OF TENORS.—There are already about one hundred applicants for the vacant posts of Tenor Chorister and Minor Canon in Durham Cathedral. The appointments will be made on Friday, the 28th September.

ST. PETERSBURG.—M. H. Stiehl, the composer and pianist, has completed an operetta called *Der Schatzgräber* (*The Treasure Seeker*), which will be produced, ere long, in Vienna.

Shaber Silber out of Water.

SIR,—I believe it now certain we are not to be kept entirely without operatic performances until next spring. Mapleson has arranged to repeat the oft-tried experiment of English opera this autumn at Her Majesty's Theatre (1), and under conditions which do not preclude the possibility of success (2). Already lessee, he will have to pay rent whether he gives performances or not. Then some of the members of his company are under annual engagements to him, and he can avail himself of their services in London or anywhere. Finally—an important point—he will have a new opera by Balfe (3).

A touching volume might be written on the vicissitudes of English opera. Its regular history could not be written, at least not without an intolerable number of gaps (4); for from time to time English opera disappears, and seems to have died out (5). But as far as the present generation is concerned, we might say, in Napoleonic phrase, that "the history of English opera has been the history of Balfe" (6); while the history of Balfe's successes has been the history of the *Bohemian Girl* (7). It all comes to that (8). We have had English opera established (temporarily) at Drury Lane, Covent Garden, the Lyceum, the Princess's, and Her Majesty's Theatre. Our English operatic composers are numbered by the dozen (9), and their works by the half hundred (10). But the only one of them (11) who has succeeded habitually in pleasing the public is Balfe (12), and the only work Balfe has written which has lived, and which for the last twenty years has been resorted to as a matter of course whenever the manager of an English opera has found himself in difficulty, and had to fall back upon some well-tested "attraction," is the *Bohemian Girl* (13). We have seen English opera tried on the acknowledged basis of Balfe and the *Bohemian Girl*, and to a certain extent and for a time it succeeded (as under the *Pyne and Harrison régime*); while last year an ostentatious attempt to carry on English opera without the aid of either Balfe or even of the late Wallace (a), who, next to Balfe, was our most popular composer, resulted in total and disastrous failure.

However, there are plenty of English composers besides Balfe who have operas ready for production (14), among others, Sullivan, of whose *Necklace* all the public have hitherto heard is the overture. Most of the very (very) operas that were waiting to be inflicted on the public have already been disposed of (15), thanks to the Limited Liability Company. I do not believe that the portfolios of our composers can contain anything so worthless as what has already been ejected from them (16), and the company, if it did no other good, at least by its new and curious system cleared the operatic atmosphere. The manager of an English opera can now see his way better than he could before; and he knows that there are composers who have been tried and found wanting, and who need not be tried again. That is always something; and it ought not to deter a manager from having recourse to untried composers and to composers who, without achieving any great success, have not failed egregiously (17). An operatic composer in a country where no regular operatic establishment open to native writers exists is in a lamentable position (b). Unless a well-appointed theatre be open to him he might as well not compose at all. He cannot, like the facetious Tagour (c), take his work to an auction-room, execute it as a solo on the piano, and offer it for sale. Nor, from Tagour's experiment, does it appear probable that such a plan, even if in the case of a dramatic work it could be executed, would be attended with success. It was easy enough for Tagour to play a mazurka, a waltz, and a barcarolle to the numerous audience who had assembled to hear but not to buy his music at the Salle Herz. But a composer could give no fair idea of an opera by such means as this (18), however well his interests may be served by publishers, he cannot possibly make himself known without a theatre (19). It is satisfactory to think that some two or three composers will have a chance this autumn.

To D. Peters, Esq.

Shaber Silber.

(1). On the contrary; he "has arranged" to give Italian opera this winter.

(4). A touching volume. A regular history. An intolerable number (of gaps). Shakespeare has an "intolerable deal," or quantity (of sack).

(a). "Of either Balfe or even of the late Wallace." Pray reconsider and reconstruct.

(b). That is true. At the same time "a lamentable position" must be a position for lament. Who laments?

(c). Tagoux! (Taboo Tagoux.)

(7). Ejected from them. Who ejected?

* The remaining notes are SWINBURNE'D. (They were, nevertheless, CURIOUS). ABRAHAM SADOKE SILENT.

BADEN.—The Italian Company of M. Benazet has given two representations of M. Gounod's *Faust*, with Mdles. Vitali and Grossi, Signors Nicolini and Agnesi. Mdle. Pauline Lucca, who has been some time recruiting her health at the baths, yielding to the solicitations of many notabilities of the place, consented to add a third performance of *Faust* by aid of her own Marguerite, which created an extraordinary excitement in Baden. The prices, we are told, were raised to 20 francs for that night. Lucky Pauline! lucky manager!! lucky public!!!

SENATORS IN COUNCIL ON THE FINE ARTS.—In the Washington *Globe* we find the report of a long debate held in the United States Senate, in the evening session of July 27, on a proposition to appropriate 10,000 dollars for a full-length statue of Abraham Lincoln, to be executed by a young Western girl. It is opposed, on grounds of economy and of Art, by senators Sumner, Howard, and Edwards, but advocated with unreasoning zeal and unscrupulous personality by Messrs. McDougall, Cowan, Nesmith, Conness, and other Western senators, and finally carried by a large majority, having already passed the House. The result, in all human probability, will be (considering the inexperience of the artist, who never yet has modelled a full-length figure, and considering the result of a similar experiment in front of Boston State House), that the place for the true statue of our Martyr President at the Capitol will be long pre-occupied by something which it may cost much "charity" to pronounce a success, even though there should be genius in it. The senatorial debate was so interesting that we wish we could copy the whole report.—*Dwight's Journal of Music*.

INDUSTRIAL EXHIBITION, AGRICULTURAL HALL, ISLINGTON.—This Exhibition was opened on Monday last, at 3 o'clock, p.m., in presence of a large audience, consisting of friends and others of the working men. The chair was taken by R. Cullen Hanbury, Esq., M.P. for Middlesex, who made a most eloquent speech in favour of the objects of the Exhibition and the labour of the working classes. The ceremony was commenced by a grand triumphal March, composed for the occasion by Dr. William Spark of Leeds, on Willis's Great Exhibition organ. It is a stirring composition and worthy of the learned Doctor, being both effective and cleverly written. A choir of one thousand voices gave the Old Hundredth Psalm, on the chairman ascending the dais, which told with thrilling effect. After the report of the council was read by the secretary, the chairman proceeded to inspect the Exhibition, after which Dr. Spark performed a selection from Mendelssohn's works on the organ, which was listened to most attentively by the large assemblage, and loudly applauded. A new choral composition of much merit was next performed by the choir of the Tonic Sol-fa Association, "An Ode to Labour," written expressly for the occasion by John Plummer, a working-man from Yorkshire; the music composed by Dr. Spark, who presided at the organ, and to whom was awarded the prize by the Tonic Sol-fa Association for this composition. It was conducted by Mr. J. Proudman. Both words and music have been indited with no ordinary care. Many of the choruses are marked with real talent and musicianship throughout, and no doubt will be often performed by the several choral societies throughout the country. Madame L. Vinning and Mr. Weiss each sang a solo with choral accompaniment. Mr. Weiss made a great impression in his song, "To this fair shrine." At the conclusion the chairman declared the Exhibition opened, when the choir, under the direction of Mr. John Serl, sang the "Hallelujah Chorus." A prayer was offered by the Rev. Dr. Miller of Greenwich, and a vote of thanks was given to Dr. Spark as the composer of the "Ode to Labour," and the same to the writer, Mr. John Plummer, the whole concluding with the National Anthem. The performance throughout was a perfect success. Popular cheap concerts are announced every evening for the working classes, and, in fact, no exertions have been spared to conciliate gentle and simple. The directors possess many objects of great curiosity and many works of great labour and intelligence. There is also a fine collection of pictures and works of art from the Kensington Museum and elsewhere.

B. B.

Letters to Well-known Characters.

TO HORACE MAYHEW, Esq.

Sir,—For your next facetious sally I take the liberty to suggest the ensuing:—

Wanted:—A synonyme for Enfield's Speaker.

Wanted:—A synonyme for Enfield's Rifle.

You will observe the one is a complement of the other. Make the most of my suggestion. It is heartily at your service, and I trust may be the means of hoisting your reputation.—Your obedient servant,

Lizard Point, Sep. 4th.

THOMAS ADDER.

[Mr. A. Silent would be obliged to Mr. Horace Mayhew for a return of his (Mr. Silent's) *Speaker*, he (Mr. Silent) sitting in want of elegant extracts.—A. S. S.]

—o—

AL IMPRESARIO, FREDERICK GYE, ESQ.

MIO AMATISSIMO GYE.—Due corpi e un'anima, due uignuoli, due Cherubini, colle ali nella gola: ecco ciò che si potrebbe dire essere i congiugi Tiberini. Uniti in terra (da un contratto di matrimonio), uniti sul palcoscenico (da' contratti che gl' Impresari fanno a gara di offrir loro), essi saranno uniti anche in cielo. E il Tiberini lo canta sempre nell'aria finale della *Lucia*: *Se congiunti fummo in terra, lo saremo ancor in ciel.* (N.B. Iversi non sono questi, ma al *Trovatore* fa comodo dir così). * * * non può essere così minchione da non scritturarneli per il suo Teatro Celeste, per dar concerti e per farlo divertire. —I congiugi Tiberini non solo sono due grandi artisti, ma due cantanti eccezionali. Essi non si prestano a cantare un solo genere di musica, ma *tutti*: Rossini, Bellini, Donizetti, Verdi, Meyerbeer e Gounod—e persino Petrella—per far vedere che sanno cantare anche la musica stagliata.—I Tiberini sono ornamenti del Teatro Italiano; fortunate quelle imprese che li possono avere—e che sieno in grado di pagarli, poichè due gole come questo valgono un milione.—Tutto tuo di cuore, mio amatissimo Gye,

Milano, 3 Settembre.

BARBAGRIGGIA.

[Surely Mr. Gye has already had a taste of the "conjugi" Tiberini, one of whom (when Mdle. Orlolani) was also not unknown to Mr. Lumley.—A. S. S.]

—o—

TO THE EDITOR OF THE PALL MALL GAZETTE.

Sir,—The gentleman who supplies "Echoes from the Continent" to the *Standard* does not rely alone upon his old diplomat of prodigious memory. He has also caught for his purposes a lively countess, a Russian prince, and a tar of the French navy. These personages converse in the piquant manner which distinguishes people in high life, and we are privileged to listen to their conversation. Here are some samples of it:—

"Ah! ah! so soon back from your visit to Tahiti, captain; what news from those quarters?" said the lively countess to a tar of the French navy. "Almost nothing: only a concert given in the island of Hervey by a company of Alleghanians." "Oh! do tell us all about it, dear captain. What country is Hervey; who are those All—what?" "The island of Hervey is one of the finest of the Cook Archipelago. The Alleghanians are American artists of a turn essentially migratory, and they gave a concert at Hervey. The King of the island, Makea II., honoured with his presence that musical solemnity, the receipts of which were 77 pigs, 98 turkeys, 116 hens, 16,000 cocoa-nuts, 5,700 pine-apples, 418 bushels of Adam's apples, 600 pumpkins, and 2,700 oranges. The Alleghanians only play upon bells of different sizes and sounds. The islanders were amazed at that music, and seemed not to regret in the least their pigs and hens. The King, Makea, rose to enthusiasm. When the last notes of the *Norma* march were dying away he complimented the musicians, placed his hand upon his heart, and swore that he would never forget them." "Polynesia is no doubt a charming country," sighed the countess, "but it is not Paris."

This last story is funnier:—

"You know that the Empress Eugenie, when lately at Naney, received the municipal authorities of the province. You know, also, that the Prince Imperial was with her Majesty. The mayor of a small commune was anxious not to withdraw without having addressed a gracious word to the young Prince. 'What is your age, my Prince?'

said he. 'I am ten,' answered the Prince. 'So young, and already the son of the Emperor of the French!' exclaimed the mayor with great emphasis!"

Was that mayor fool or humourist?—Yours in sincerity,
Kidderminster—Sept. 1. NORONENORTOTHER.

—o—

TO JAMES HANNAY, Esq.

MY SINGULAR GOOD SIR,—Obligingly inform me of how many applications the following lines are susceptible:—

"The common round, the daily task,
Will furnish all you ought to ask."

The *Pall Mall Gazette*, in an article upon "Commissions," does not inform its readers. I should also wish to know if, by "common round," common *canon* is intended. Another time you may perhaps speak of Dez and of Tricrac, and of the dignity of heroic verse (*quod omnino negamus, nisi quid tu, docte Trebat, dissentis*). It is now two hours past midnight; and "il y a trois nuits que je n'ay dormi" (as the Christian Socrates is said to have said).—Yours, my singular good Sir,

Kidderminster, Sep. 4.

T. PHILLIP BRANDIES, M.D.

[Perhaps Dr. Brandies had wiselier have addressed his interrogations elsewhere (in Muttonian phrase). It is very unlikely that a pure essayist, critic and sector, like Mr. Hannay, would be disposed to answer them. Mr. George Grove, C.P., were a likelier personage. *Voilà bien de quoi laisser un foible—de quoi achever un malade!* So wags the world.—A. S. SILENT.]

—o—

TO DION BOUCICAULT, Esq.

DEAR DION,—That we are to have a new Opera House here, in this empire city, is certain; but this will not give us, except in name, an Academy of Music. Nevertheless, if any city ought to have a real Academy, it is New York, which has more available material than any other which has a larger constituency—its metropolitan influence extending over a vaster territory and a more numerous population. Except London and Paris, there is no city in the world where so many millions of people are placed under contribution to its wealth, power, and influence. Some years may pass before we have an Academy which shall do the service to be expected from such an institution; but the day is not far off. The public spirit and culture which created our Central Park will achieve other things in the same line—a Zoological Garden for instance, Public Baths, and, though last named, first in importance, a properly endowed and organized Academy of Music. The dominant idea of such an Academy should be that of a normal school, in which not only music should be taught, but especially the art of teaching music. It should be a National University, the graduates of which should receive degree—so conferred as to constitute evidence of real merit, proportionate to the rank conferred. In its character of normal school the Academy should develop the best methods of teaching in all its branches and departments, not overlooking what has already been accomplished, notably, by the *Conservatoire* of Paris. Instead of making itself in any sense a crib for idle professors and masters to fatten in, it should aim at the widest diffusion of taste and culture. It should seek to popularize music, by the most economical as well as best methods of instruction. It is rarely that these two qualifications do not more or less coincide. Whenever the method of teaching in classes can be made applicable, it becomes superior in excellence as it is in economy. This is especially so in regard to singing at sight. Few acquire this art by personal and individual instruction; partly, perhaps, because it is not well understood by professors. Yet it is one which, by a method elaborated upon principles, might, at moderate expense, be made as universal as reading common print. A true Academy ought not only to elaborate such a system, making use of all that has been a ready done by Wilhelm, Mainzer, Hullah, Hickson, &c., but also educate teachers expressly to introduce this art into our school system. Much of the excellence of public education in Germany is due to its universal adoption of music, and of vocal music, in its curriculum. Instrumental music may also, to a certain extent, be popularized, to the advantage of public taste and morals. But it is of secondary importance; the art of reading vocal music is most urgently important.

While deriving a portion of its income from the fees of pupils who could afford to pay for instruction received, an Academy worthy New York should have a large number of free scholarships, the right to

compete for which would furnish an indispensable stimulus to pupils in public schools. Our musical education ought to be so systematized that no talent should be debarred the chance of rising, by want of instruction or opportunities. Our Academy should institute a system of free instruction, and free and ample opportunities for performance. The performances should be regarded as an integral element in the general system. A refined and classic taste should preside over the Academy in all departments. The same spirit would regulate the smallest details, to the publication of well-edited *libretti*, which might be made useful incentives and aids to the study of Italian, the language of music and of song. Those now sold offend the intelligence and culture of operatic audiences. As strong condemnation will apply to the bulk of instruction books for different branches of music now published, it would have been a boon to America if nineteen-twentieths of them had perished with the Opera House. The public performances of such an institution would culminate in Grand Opera. But they ought to include every other branch. The symphony and oratorio ought to be produced upon a scale worthy this city and the vast continent of which it is the commercial, and in many respects social, though scarcely musical, metropolis, and made accessible to the people. Even the madrigal and glee, adapted to social gatherings and the domestic circle, ought to be included in the performances, as well as taught in the lessons of an Academy, which should illustrate its teachings by example. Instrumental chamber music, classical quartets, &c., ought to have a place. In every branch performances of the highest excellence ought to be made accessible. Thus only can a taste for pure intellectual music be created and developed.—Yours always, dear Dion,
New York, August 18th.

FOREST HEDGES.

TO E. S. DALLAS, Esq.

Sir,—In England, the sixteenth century, music was regarded as an essential part of a polite education. "Supper being ended, and musick books (according to the custom) being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing; but when, after many excuses, I pretended unfeignedly that I could not, every one began to wonder! Yea, some whispered to others, demanding how I was brought up, so that upon shame of mine ignorance I goe now to seeke mine old friend Master Gnorimus, to make myself his scholar." (*Playne and Easy Introduction to Practicall Musicke*, by Thomas Morley, 1597). But this picture of social life represents what was then passing not in the cottage of the peasant, not even in the farm-stead, but in the manse and in the mansion. At the same time we must not forget how common were the art and practice of psalm singing during Reformation times, when it was usual to hear 6,000 persons at St. Paul's Cross all singing psalms. Neither was Scotland behind; for, according to Calderwood, on the return of a banished minister (Rev. Mr. Durie) to Edinburgh, in 1582, he was met at Leith Pier by several hundred persons, who, increasing to some two thousand as they went on, marched up the High Street of Edinburgh, singing the 124th Psalm: "Now Israel may say, and that truly," "in such a pleasant tune in four parts known to most part of the people, that, coming up the street all bare-headed till they entered in the kirk, with such a great sound and majestic, it moved both themselves and all the huge multitude of the beholders looking out at the shots and over-stairs, with admiration and astonishment." (This is according to Calderwood). It is also historical that, for centuries, even down to 1750, song schools existed in the chief towns of Scotland, where music, vocal and instrumental, formed as regular a part of education to the sons of county gentry and town's burgesses as the classics. By-and-by the public taste changed, and these institutions declined; and doubtless the degeneracy of Scotland is closely connected with this fact. By long disuse the musical faculty was believed to be lost, though not so much in England as in Scotland, the English Church possessing a more musical service.—I am, sir, yours obediently,
Castle Croyne, Sept. 4th.

CAPER O'CORRY.

DARMSTADT.—According to good authority, the Theatre will re-open on the 15th of this month.

BIELEFELD.—The Baroness Vigier, née Sophie Cruvelli, took part in a concert lately given for the benefit of the wounded soldiers. She sang a romance by a Savoyard officer, Robaudi; a duet from *Seniramide* (with her sister, Marie); Schubert's "Lied am Meere," transposed into E flat (a sixth deeper than usual); and the "Miserere" scene from *Il Trovatore*, including both the soprano and the tenor parts, and thus competing with the lady-tenor, Mela, in Paris. In conclusion, she sang with her two sisters a trio from Spohr's oratorio: *Des Heilands letzte Stunden*. The Baroness's voice was as brilliant and flexible as ever. The room was crowded.

GLASGOW.—SATURDAY EVENING CONCERTS.—The opening concert of the thirteenth season, conducted by the Directors of the Glasgow Abstiners' Union, came off in the City Hall on Saturday evening, under the patronage of the Lord Provost and Magistrates. Mr. Thomas Smith occupied the chair, and amongst the gentlemen on the platform were the Lord Provost, Bailie Murray, Councillor William Wilson, Mr. David More, and several directors of the Union. The hall was crowded. The artists were—Mlle. Sinico (of Her Majesty's Theatre), Miss Eleanora Wilkinson, Miss Kate Gordon, Mr. Elliot Galer, Signor Fontana, and Mr. John Rouse (comic vocalist). Mlle. Sinico, whose only previous appearance in Glasgow was with the Italian Opera Company last year, met with an enthusiastic reception. Her first effort was, "Qui la voce," and, at the close, the applause was so great that the fair vocalist had to repeat the latter portion of the composition. "Charlie is my Darling" was subsequently given, and likewise elicited an encore. In response, "Coming thro' the rye" was sung—sweetly and well. In "Home, sweet Home" Mademoiselle Sinico also proved eminently successful. Mr. Emile Berger deserves the highest praise for the admirable way in which he accompanied the vocalists on the piano, while the reception given to Mr. Lambeth shewed the high appreciation in which he is justly held by the patrons of the concerts.—*Abridged from the "Glasgow Herald," Sept. 3.*

PRAGUE.—The post of Professor of the Violin, held by the late Professor Mildner, will be conferred on Herr Ch. Rebeck.

BRUSSELS.—The young Belgian champion of the "Music of the Future," M. Pierre Benoit, has composed an oratorio, entitled *Lucifer*, which will shortly be performed at Ghent.

COLOGNE, 4th Sept.—(From our own correspondent.)—The public examinations at the Conservatoire in Cologne have been very successful and brilliantly attended this year. The classes for pianoforte, violin (solo and ensemble), violoncello, and organ, produced first-rate results. Madame Marchesi's singing-class giving a new *éclat* to the establishment, exhibited some splendid voices and excellent pupils. As *enfants prodiges* for composition may be mentioned two boys, Blomberg, a German, and Slaيمان, Dutch, the latter being also an extraordinary pianist. Englishmen may be proud that out of the English contingent at the Conservatoire, two pupils were highly successful, Miss Hague (a first-rate soprano), as singer, and Mr. Edwards, as organist. The eclectism, the zeal and fatherly care of Herr Ferdinand Hiller, the celebrated director of the Conservatoire of Cologne, have brought this musical establishment to a very high position, so that since the decline of the Conservatoire of Leipsic, it may be called the very first all over Germany. Only a genuine great musician like Hiller could raise the standard of the Musical Academy in London; but alas! now that the fearful struggle of the war is at an end, great preparations are being made for the coming winter season, which is expected to be a very brilliant one. The opera-house here opened its doors last Sunday, the work produced on this occasion being the *Huguenots*. But I will first hear the whole of the troupe before I shall give my opinion about what we may hope for the next operatic season.

Pips From PUNCH.

PIR VII.

"Rock me to sleep."

This song illustrates the truth that melody and air are synonymous terms in modern music, whatever they may have been in that of ancient Greece and Rome. The following lines are full of a certain inspiration:—

"Rock me to sleep, thy father's heat
Demands this boon, O daughter fair;
As, dinner done, he sinks to rest
In his Americanian chair.

"The chord must be at times unstrung,
My darling child, my saucy mixt.
Rock me to sleep, and hold thy tongue,
While I enjoy my forty winks."

PIR VIII.

"Hark the Bells are ringing."

The bells have more than once, unless our memory deceives us (and we should be very much ashamed of it, could we think it capable of such an act), been alluded to in lyrical verse. Nevertheless an original composer and an original poet will attain novelty of treatment,

however hackneyed the theme. We like the merry gaiety of the lines which follow:—

"Hark, the bells are ringing, ringing,
Through the wile, the wide hotel,
Chambermaids are bringing, bringing
Water to each angry swell.
Yes, the bells are ringing, ringing,
Soon the gong, the gong will roar;
To the dinner table bringing
Swells and belles from every floor.
Hark the bells, &c."

PIP IX.

"I Naviganti,"

Few will be inclined to deny that if Italy is the country of music (not that there is not other music) there is a propriety in adapting Italian music to Italian words. Without disparaging the language in which SHAKESPEARE wrote and SIMS REEVES occasionally sings, it may be allowed that to melody of a certain kind, the Italian tongue is especially fitted, and here we think is an illustration:—

"I Naviganti, ancora parlanti,
Ammontanamento riscatto posso,
Frasagliaturo e ben maturante,
O mio bibrone con asinò!
Non hanno egilno di tutte cattivo?
Lo questo me stesso liscenza non ho,
Pranzato videte sorella rilievo
Augumentazione avanti bravo."

PIP X.

"I cannot bear to say Farewell."

Domestic pathos, though it may be of a less elevated character than the loftier grief of poetry or the tragic drama, has nevertheless abundant power to touch the heart-strings in the rightly constituted bosom. When wedded to appropriate melody the conjunction is eminently successful. By the way, ought we to be quite satisfied with the consecutive sevenths approaching the dissonant fourth—but *non offender maculie*—read this:—

"I cannot bear to say, Farewell,
And yet I know 'tis right,
I sniff the dinner's fragrant smell,
I have an appetite.
But as thou dost not bid me stay,
Of course I cannot stop;
So fare-thee-well—my fare to-day
Will be one mutton chop."

PIP XI.

"When gentle ones are round us."

In a gentler mood than that of the reproachful and baffled sponge, the vocalist may deal with the following playful ditty. We have no unfavourable remark to offer upon it, but should it be successful, its success will probably induce the composer to attempt further composition:

"When gentle ones are round us
What fun is blind man's buff,
Some girl's light hand has bound us,
And scarcely tight enough.
A stealthy peep revealing
One form among the rest,
We catch 'mid general squealing,
The one we like the best."

PIP XII.

"I slept, and Oh! how sweet the dream!"

The last composition which we have leisure or space to notice on the present occasion does not give us an opportunity of dwelling upon the advantage of an occasional infraction of the grammatical law of chromatic semitone, or we should like to have dwelt (*pace* the shade of SEBASTIAN BACH) on the diapason of the tonic pedal. But we prefer appending the beautiful lines with which we shall close the present article, merely remarking that in due season we may again proceed to an examination of similar evidences that the power of musical composition has not yet been lost in this country:—

"I slept, and Oh! how sweet the dream!
In GRANGE's shop there sat but two:
And strawberries red and iciest cream,
Were brought to me by I know who.
He whispered low, his love was told,
In cream the fault he bade me plunge,
And if I found that cream too cold,
He bade me try the cake of sponge."

He talked of all that makes up life,
Of dresses, dances, drives, and drums;
Of ponies which he'd buy his wife,
And bracelets costing awful sums.
His tones grew low—I listened well,
The accents changed to Mary Tegg's;
'Your Ma have rang the breakfast bell,
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